

# JERSEY BEAT

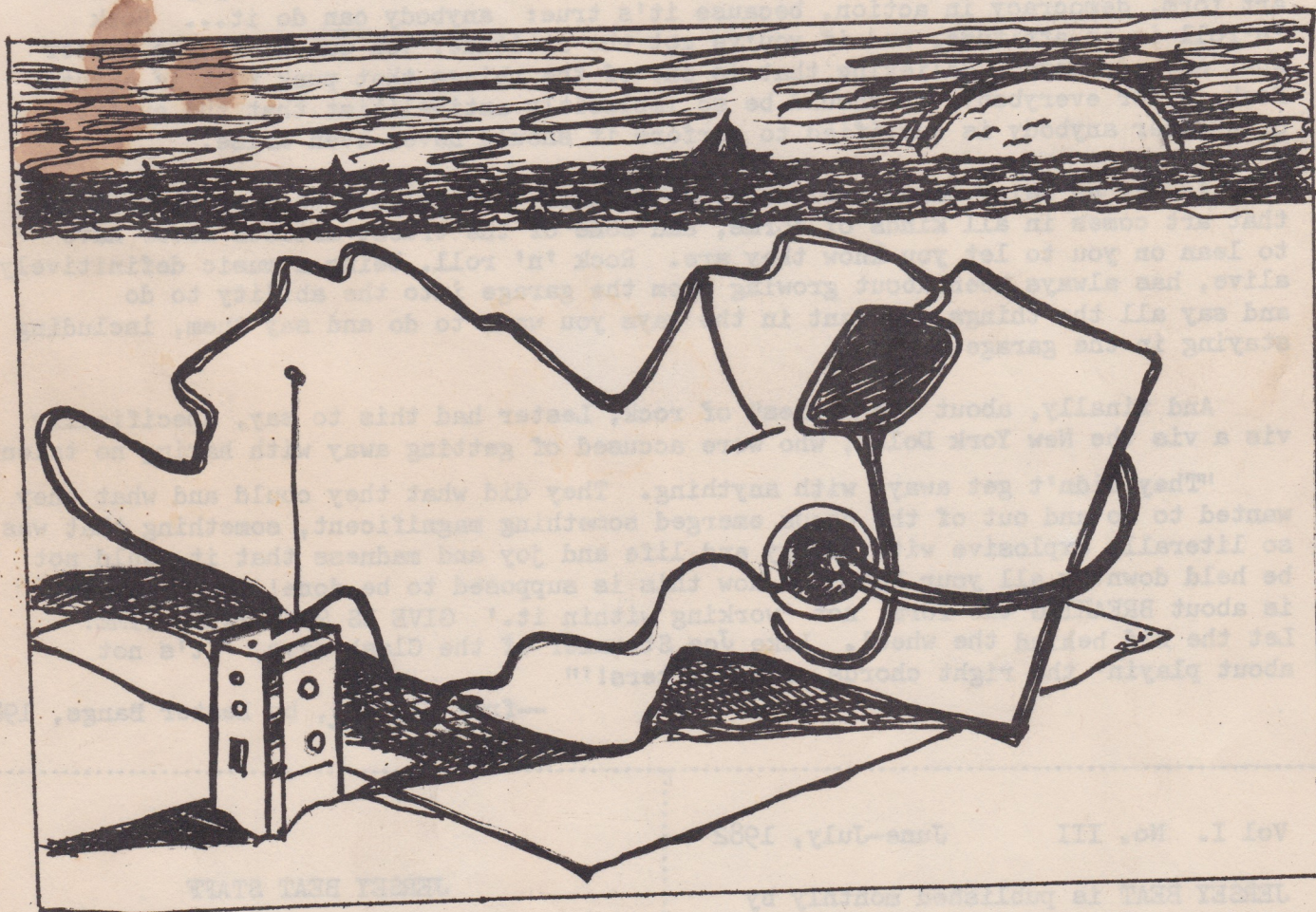
vol. 1 no. 3

"all the noise that  
fits, we print"

FREE!

*Paul Richards*

## SOUNDS of SUMMER



individuals

ISSUE

pinups!

bongos



editorial:

# 'Let It Blurt...'

Lester Bangs was my favorite rock critic and an influence not only on me but on everybody else who cared about rock, read about it, and sought out the best ideas about it. Lester died recently and I decided that the best eulogy could only come from his own typewriter. So below are some of his words and thoughts, excerpted from his nifty book on Blondie. They serve not only as a memorial to what Lester believed and stood for, but as a manifesto to whose ideals we at Jersey Beat can only aspire:

So this one's for Lester. Enjoy it.

"The point is that rock 'n' roll, as I see it, is the ultimate populist art form, democracy in action, because it's true: anybody can do it... Rock 'n' roll is an attitude, and if you've got the attitude, you can do it, no matter what anybody says. Believing that is one of the things that punk rock is about. Rock is for everybody, it should be so implicitly anti-elitist that the question of whether anybody is qualified to perform it should never even arise.

As far as being taken seriously, as artists, it's always been my perception that art comes in all kinds of forms, and some of the truest artists never have to lean on you to let you know they are. Rock 'n' roll, being a music definitively alive, has always been about growing from the garage into the ability to do and say all the things you want in the ways you want to do and say them, including staying in the garage."

And finally, about the "rules" of rock, Lester had this to say, specifically vis a vis the New York Dolls, who were accused of getting away with having no talent:

"They didn't get away with anything. They did what they could and what they wanted to do and out of the chaos emerged something magnificent, something that was so literally explosive with energy and life and joy and madness that it could not be held down by all your RULES of how this is supposed to be done! Rock 'n' roll is about BREAKING the form, not 'working within it.' GIVE US SOME EQUAL TIME! Let the kid behind the wheel. Like Joe Strummer of the Clash says, 'It's not about playin' the right chords, for starters!'"

--from Blondie, by Lester Bangs, 1980

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Special Guest Critic: Howard Wuelfing  
Staff Artist: Bob Gelormine



# THE BEAT

Okay so here we go with our summer or '82 report!

First of all, thanks to all the nice folks who have been writing nice things about our endeavors here, most especially to Nancy Breslow and Jim Shorts of "Short Newz," that inestimably with-it little fanzine which covers virtually every aspect of the new-wave life - clubs, bands, 'zines, you name it...Get a copy (it comes out bi-weekly) by sending a SASE to Short Newz, PO Box 1028, New York City, 10028...

And we've got some good news and some bad news:

A big BOO! to NY Rocker for that execrable benefit at Maxwell's last month...More pretension, bad taste, and self-indulgent claptrap than we've seen in a long time...I kept waiting for Leonard Penth-Garnell to show up and introduce the next act as part of "Bad New Wave"... Especially awful were Red Dark Sweet, a noisome art-damaged boho collective, and the Willys, a post-Feelies re-grouping who played in the dark (how daring! how avant-garde! how cowardly!) and made moody muzak similar to the first ten bars of any great Feelies song; why don't the Feelies live up to the greatness of their past work instead of trying to escape their past glory through all sorts of second-rate artifice like Mr. Baxter, the Trypes, the Willys, etc....

A small HURRAY to Marc Perton, of the Aquarian, whose been turning in some fine, slyly perceptive copy on new-wave; especially good was his much-deserved pan of the grandiosely self-inflated Human Switchboard...

A big HURRAY to King Of Hearts, a new club in Garfield, which is booking Hardcore (including the Radicals, a new noise-punk band, who play there regularly) and lots of local n-w bands...

DON'T MISS: The Bouncing Balls, at the Dirt Club June 12... Wind At Night, arty uptempo rhythmic afro-cuban-pop (!!!) at Maxwells June 19...Chris Moffa & the Competition, homegrown pop-punk, with forthcoming gigs at the new Pep, Hitsville, Dirt, etc....

Marc Lanzoff of New Brunswick's Punsters reports a hot scene in that city on the banks of the ol' Raritan, with highly-recommended reggaers the Steppers high on the list of must-sees; also, Frozen Concentrate, with ex-members of the disbanded Celibate Sluts, New Brunswick's infamous all-girl Third World funk-wave concoction of a year ago...And the Rocking Bricks, featuring Pete Tomlinson of New Brunswick's biggest record store, Cheap Thrills (worth a visit, for the phenomenal collection of \$2 cutouts, as is Flamin'Groovies, just a few blocks away on Easton Avenue, with an outstanding collection of weird t-shirts, among other groovy wares)...Finally, N.B. boasts the Punsters themselves, a WNEW prisoner of rock n roll band and infamous for its Springsteen parody, "Boardwalk Santa," of a few seasons ago... The hot club in that burg, reports Lanzoff, is the Court Tavern, although he adds, "There's live music here every night!"...Check it out!





# YOUNG AND DANCING AND...

by Pattie Kleinke

Individuals/Jitterz  
 "Prisoners of Rock N Roll"  
 Bottom Line, NYC - 5/16/82

Miracles do happen! Who'd ever thought that the Individuals would be playing the Bottom Line under the banner of WNEW-FM. Ditto the dBs, Bongos, and Raybeats. Those are, or were, strictly WFMU/WNYU bands. Up to now. Thanks to Meg Griffin and Alex Pepper, it's a reality.

Opening act time and WOW! It's the Jitterz with a Z. (I could say something here but I won't.) Remember their big hit, "The Boys Want To Look Like Storm Field"? Very cute band w/PLENTY of commercial potential. Or, as a friend of mine says, Music For The American Shopping Mall. They jog through a set of mediocre pop/reggae/Devo-ish songs. I've seen and heard worse. (Also, better - Ed.)

Continued on page 6.

by Howard Wuelfing

"Dancing W/My 80 Wives"/"Our World/"7  
 Hours by Motorboat" - Individuals  
 Plexus Records - 203 W. 25 St., NYC

Without question, the Individuals' new single, "Dancing With My 80 Wives," is my absolute favorite spin of the mo'. It is not a work proceeding from towering genius; it is a work of extraordinary beauty and ambition. I love it so dearly precisely because of that, that it's obviously the result of lots of hard work, deep thought 'n fervid ingen-eering, rather than some offhand artistic epiphany. When a Jonathan Richman turns out something like this, blindly flexing his creative muscles, it really has fuck-all to do with us groundlings, it's revelation from above. When folks like the Individuals - basically as mortal as you or I - scale these same heights, it says something about our common human potential that

Continued on page6.



## Jersey Beat Pin-up No. 2



Glenn Morrow  
Individuals









# The

## Update

# BONGOS

Memorial Day Weekend found both Jersey Beat and the Bongos at Washington, D.C.'s nifty little rock club, 9:30. Since the boys haven't been seen on the scene in months, it seemed like a good chance for a little backstage socializing and a mini-interview. For anyone who hasn't seen the Bongos live in a while, rest assured that a big tour and album contract haven't dimmed the band's on-stage enthusiasm one iota. Despite D.C.'s usual swampy heat & humidity, the Bongos ripped through two sweat-soaked sets featuring all their usual pop gems and some incredibly strong new material, including the very catchy "Number With Wings" (with a rumbling "Richard Diamond bass line from Rob Norris) and another new number with Bongo Jim Mastro singing lead. Here, some of the band's comments:

**JERSEY BEAT:** How did the B-52's tour go?

**Jim Mastro:** Really well. We did about two months of dates with them. They are really great people, they treated us great, and they're amazing to work with.

**JB:** What was it like touring with no billing?

**JM:** Not too bad. In a lot of cities, they found out we were coming in on the tour and we got advance airplay and publicity anyway. And sometimes we got better reviews afterwards, too. And the B-52's draw a really great crowd for us. They're people who're just out to have fun, so we'd come on and the crowd would just get into it.

**JB:** The new material is great, really strong stuff. How new is it?

**Rob Norris:** Actually, most of it isn't that new. "Barbarella" is the newest song, it's about three months old; the other new songs are about six to 18 months old. We do have a lot of brand new songs but we aren't playing them out yet.

**JB:** Are you through with the tour now?

**RN:** We'll be coming home for a little while, then we're going to the West Coast from June 12 - 19. We'll be doing some opening dates and some shows on our own. (Ed. Note: At press time, the Calif. tour was cancelled.)

**JB:** Has being on a big-venue tour changed the act any? Some people at the Bottom Line show felt you had become very slick.

**Richard Barone:** That's not true at all. We haven't changed any of the arrangements because of the tour. We don't have big endings to the songs or anything. I think it may be that when we play places with good sound, it just sounds slicker.



# MORE INDIVIDUALS

Kleinke - Cont.

Intermission over and out come the Individuals. What a sharp looking band! From stage left we have: Jon Klages, lead guitar and vocals; Glenn Morrow, guitars and lead vocals; Janet Wygal, bass; and her brother, Doug Wygal, on drums.

Warning: This was the best show I've ever seen them do. If you don't like fanatical reviews, turn the page.

Back to the show: First note. It's "My Three Sons (Revolve Around The Earth)". Followed by 11 more great songs, including such personal faves as "Jackie Said So," "Walk By Our House" (which had the greatest guitar interplay since those instruments were invented) (Or at least since Television split up - Ed.), "Dancing W/My 80 Wives," "Our World" (Glenn dedicated it to his Mom "who really likes it"), and the set closer, "Piledrive." Of course they did an encore: "OK Chorale." More MORE!

On stage, Glenn is a man possessed. He twists, spins, jumps, jerks, and could probably wring emotion from reading the phone book. His abrasive guitar style rubs this writer the right way. The musical relationship between this band is astounding; whether it's the vocal harmonies of Glenn and Janet, or the dueling guitars of Jon and Glenn. My only complaint is that the multi-talented (And beautiful - Ed.) Janet Wygal should sing more leads. She has a fine voice and maybe then people would stop comparing her to Tina Weymouth.

This is a deep band. Too deep for the Jitterz' fans who all walked out the moment their heroes exited the stage. The Individuals play "Pop" rather than pop. With a twist of chaos. A twist of excitement few bands these days possess. Just when you think a song is going to be over the edge, they bring it back. They have to be seen to be believed because as good as their records are, they just don't do the songs justice unless they're on stage.

Surprise! The second show is almost entirely different from the first, including two new songs: "Mountain of Love" and Janet's intriguing "This Is A House." If you foolishly missed them at the Bottom Line, you'll have to wait until they return from a tour of the Midwest. Happy motoring.

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Wuelfing - Cont.

should have the rest of us curing cancer and skiing down Everest. Dig it! With "Dancing" the Indos have friggin' well synthesized the output of genius from everyday aesthetic/intellectual/spiritual materials. If that concept doesn't seem impressive, you must be either stupid or dead. (Or a Jitterz fan - Ed.)

Enough philosophy! "Dancing!" sounds like a particularly calamitous/auspicious collision between Television and the Marbles (f'n you don't understand the references go do some homework lest you be cast into a pit of perdition and PiL outtakes!). Betimes it's slightly unset around the edges, but on the whole "Dancing" is an eminently appealing mixture of Glenn Morrow's outrageous lyric conceits, Jon Klages' fractious guitar riffing, wonderfully hooky yet insectival riddim sexion (that Wygal woman can come syncopate my counterbeats anytime) and gently smudged vocal harmonies. Cool to the nth!

Note: The record store I work at ordered five of the last Bongos 45. They ordered 10 of this mutha right off the bat. Go dere, Glenn!



by Jim Testa

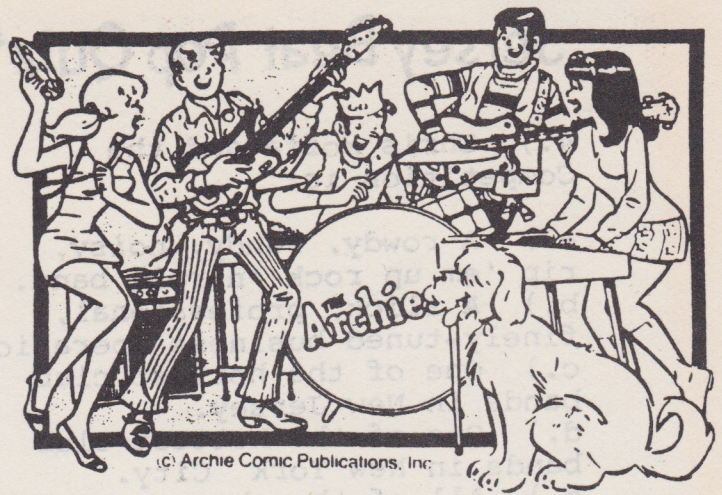
Imagine what it must have been like catching the Archies at a sock hop at Riverdale High, back before they had made it big. Oh sure, I'm sure they were raw and raggedy, & they probably did a lot of half-assed covers too... But then there'd be that magical second when Archie would step up to the mike and say, "Here's one we wrote ourselves," and out would come "Sugar Sugar," that transcendent pop epiphany, and you'd be there, hearing it first...

Well, that's a little what it's like seeing the Bouncing Balls at their current series of Wednesday night shows at the Rock Lounge in Elizabeth. The band, a quartet from that very neighborhood, lacks stage experience, and some of the covers they throw into the set to please the hometown yahoos range from the obvious ("You Can't Do That") to the inane ("I'm The Man"); the sound usually stinks, as in most small bars-turned-rock clubs; you know what it's like for beginning bands...

But this is a band that can write songs as catchy, hooky, memorable - yes, as transcendent - as "Sugar Sugar", with an effortlessness that must drive hard-working pop craftsman like Glenn Morrow up the wall. This kind of talent - Paul McCartney had it, as did Brian Wilson - must spring from the genes: How else to explain the Bouncing Balls' "My Girl" and "Maple Sugar Land," two ultra-catchy gems which fuse Raspberries and Bongos into one modern/revivalist synthesis?

Tom Polman, chief songwriter, guitarist, and lead singer, makes for a merry frontman, while John Perry's McCartneyesque bass is one of the most melodic on the scene today. Pete Best (no, not that Pete Best) is equal parts Ringo and Keith Moon on drums, while keyboardist Bill Siegel rounds out that fab foursome.

After being floored by the sublime popsmanship of "My Girl"



## Bouncing on the Beat

and "Maple Sugar Land," I asked Tom Polman how many covers of that caliber the band had, expecting an answer in the range of 3 or 4. "Oh, about an hour and a half's worth," he replied offhandedly; which is like asking the rookie shortstop what he's batting and the kid shrugs and says, "Gee, only .440."

The Bouncing Balls will be bringing their originals to the Dirt Club on June 12<sup>th</sup>. It is a show it would make good sense not to miss. You never know where the next "Sugar Sugar" will be coming from.



# Jersey Beat Pop Quiz #1

4.) Chris Moffa and the Competition is:

- a.) A rowdy, randy, noisy, rip 'em up rock 'n roll band.
- b.) A slick, professional, finely-tuned business operation.
- c.) One of the hottest club bands in New Jersey.
- d.) One of the hottest club bands in New York City.
- e.) All of the above.

And the answer, in case you haven't guessed yet, is (e.), of course. The answer to the first question is easy if you've every caught Chris, bassist Frank Roselli, and drummer Jim Ohm. Their high-energy post-punk rock recalls vintage Clash (a comparison the band dislikes and denies), and their all-original sets boast some of the best tunes this side of the Ramones. Two of those songs, "You Know How Hot It's Been Getting 'Round

Chris Moffa  
+ is the  
Competition

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Here" and "Lunatics, Losers, And Liars," are available on a much-recommended single on the group's own label, Change Trajectory Records.

"Change Trajectory is just the name of the business we set up so we could publish our songs and put out the record," explains Moffa, the frontman, guitarist, and spokesperson for the Jersey-bred trio. "It's just us."

Maybe, but it's also one of the smoothest publicity mills in the Garden State, which brings us to question two: Moffa and the Competition may put up a punky front for the public (one of their flyers features a blow-up of a letter from Moffa's former employer placing him on suspension), but behind the scenes, these guys make the William Morris Agency look like amateurs. The Chris Moffa press kit includes press releases, photos, press clippings, and a t-shirt; there's an addressographed mail list too.

And as for the band's status on the club scene, one only has to check the club listings in the Aquarian and the Village Voice every week. In Jersey and Manhattan, these guys are hot; and Moffa says they're ready to start touring as well.

"We're going to be doing some club dates in Boston real soon, then we'd like to go South to maybe Philly and Washington, D.C.," says the curly-haired Moffa.

So we know they're comers. So what else? Foremost, Chris Moffa and the Competition don't mince around. They're a straight ahead rock 'n roll band - loud, spunky, fast, with lots of power chords from Moffa's zingy guitar and a bouncy, melodic bass from Frank Roselli mixed way on top. If all your favorite records are dated 1977, then check these fellas out and quick. No ballads for these boys; no imitative reggae to slow the pace either. The Competition rise or fall on their audience's love of a frenzied, thrashing racket; either the whole club gets on its collective feet and bangs around, or runs screaming from the hall, clutching their ears and hollering for the medics.

Not that Moffa and the Competition play punk. Their music has too much melody for that. "Lunatics, Losers, And Liars" is catchy and urgent; "Luger Boy" adds an element of psychodrama to the band's otherwise personal-relationship-oriented lyrical scope. This is good stuff.

As long as Chris Moffa and the Competition can keep up with their hectic club schedule while holding down full-time day jobs, their presence on the local scene is assured. And the fact that they seem as adept at controlling their destiny from behind the scenes as they are at rocking the house down augurs an even brighter future.

As long as the Competition is around, you have to feel sorry for the competition.

- J. Testa



# REVIEWS

KRANKAFTEPHANTASEN: 7" e.p. (Available at Rat Cage):

A single from the band with the unpronounceable name. What makes the record shine is that it was made in the most primitive (but effective) way imaginable. Four people banging on pots and pans in the George Washington Bridge (for the echo effect) and recorded on a Sony Walkman. Amazine, non? And on top of that, it actually sounds good. When was the last time you actually heard a record that sounds good?

-- by Larry C. (Who else?--Ed.)

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## SHTICK AS A BRICK

HAVIN' A WILD WEEKNIGHT

The Rockin' Bricks/Major Label Records

17 Palmer Rd., Kendall Park, NJ (\$4)

This four-song, 12" e.p. by New Brunswick's premier club band, the Rockin' Bricks, is all too typical of a Jersey phenomenon called Club-Rock. The formula is always the same: Take a group of modestly over-the-hill musicians (too old for new-wave, too young to hang it up), tart them up in \$40 haircuts and Chams de Baron shirts, put together a set or two of commercial but hackneyed rock tunes, and turn them loose on the clubs. The result: A loyal if indiscriminating following that unconsciously proves the Holy Modal Rounders' dictum that "Bad taste is timeless." How else to explain the Jitterz, Holme, the Metros, et al.?

Of the four songs on the Bricks' e.p., three have the slick, trite sound of commercial AOR radio down pat: "Planning The Weekend" is Devo-ish claptrap on the order of the Jitterz' material; "Foreign Girl," written by bassist Chris Breetveld, and "Heartbeat," penned by guitarist Joe Hosey and the e.p.'s producer, John DeMarco, both lack any merit other than a passing resemblance to the bland, harmonic pop of AOR bands like REO and Journey. Only Hosey's "Can't Say No" springs to life, with a winningly winsome love lyric and a melody that stands above the other drippy tunes on this record by a mile.

Pete Tomlinson, the guitarist for the Rockin' Bricks, performs an invaluable service to the Jersey scene as one of the proprietors of Cheap Thrills, the New Brunswick record store that's one of the best in the state. Patronize Cheap Thrills, sure; but let the Rockin' Bricks enjoy their "wild weeknights" by themselves.

- J.T.



# HOT NEWS!

**HARDCORE REPORT:** Two red-hot flashes on the local punk scene: After the dire fate of Mile Square City and the Silver Dollar Saloon (both shuttered largely due to violence at hardcore shows - watch it, kids - you're only ruining things for yourselves, y'know) there's another gutsy Jersey promoter who's willing to risk broken glassware and strewn cabbage all over his club in the name of art (or Oi, anyway): The club is King Of Hearts in Garfield, the house hardcore band is called the Radicals - go there or be square!!!!!!

**ANOTHER HOT FLASH:** ROIR, the cassette compilation company (they put out the Bad Brains, Fleshtones, and Dictators tapes, among others) will be putting together a New York/New Jersey hardcore sampler, programmed by the inestimable Tim Sommer (Of WNYU's "Noize The Show") featuring Jersey Beat's fave hardcores, Adrenalin O.D. from Clifton, as well as Kraut, Even Worse, the Mad, the Nihilistics, and lots more...Watch for it!!

The inestimable Patrick Clarke, hot on the heels of triumphantly tasteful bookings at the Silver Dollar, is now promoting something called "Tonka Wonka Mondays" at the chic NYC nightspot, Tramps...So far the bands have been mostly art-damaged and noisy, but look for lots of Jersey groups to be tonking and wonking at Tramps in the near future...

..Look for a new release from Union City's Bangs on the East/West label... Wind At Night did a live concert on WFMU-FM June 11; they've got a few club dates lined up as well... Rumors of a Feelies reunion at Maxwell's for July 4<sup>th</sup> appear to be unfounded... Chris Moffa & the Competition at Meadowbrook on June 19; the band's rockin' 45 on Change Trajectory R cords was picked as a WNEW-FM "Prisoners of Rock N Roll" cut...

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# More News:

Before me lie the most recent playlists from WFDU-FM (Fairly Ridiculous) and WTSS-FM (Trenton State) and something seems to be amiss: No Bongos, no Individuals, no Chris Moffa, no Bouncing Balls... These are all great records, and local product to boot!! Have we really been banging the drum for the 'Jersey Scene' in vain? Whatever happened to hometown heroes, anyway???? Get on the stick - just cos you're all college students doesn't mean you have to act sophomorically!

**HOT TIPS:** Steve Almaas, ex-Suicide Commmano, onetime Bongo, now with his own Beat Rodeo, has been telling pals that Steve (Maxwell's) Fallon will be releasing the reportedly amazingly wonderful demo tapes recorded by Almaas at Mitch Easter's Winston-Salem studios on his own Fishhead label... Watch for a flexi-disc coming from longtime Jersey scene stalwarts TV Toy (out of Dover, NJ)...Pleasure Hounds have a cassette recording out; we'll review it when they send us a copy (hint hint)...The Individuals' lp, Fields, now in the stores - buy it!!!!!!...(We'll review it when they send us a copy)...Adrenalin O.D. (Jersey Beat's fave hardcore band) had to cancel a date at King Of Hearts in Garfield but did open for the Bad Brains at Hitsville (yeahh!)...Wind At Night at Maxwell's on June 19th...WNEW Prisoner of Rock Ann Monaco at Meadowbrook June 26th... Bongos at the Bottom Line June 23, the New Peppermint Lounge on July 3.../

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